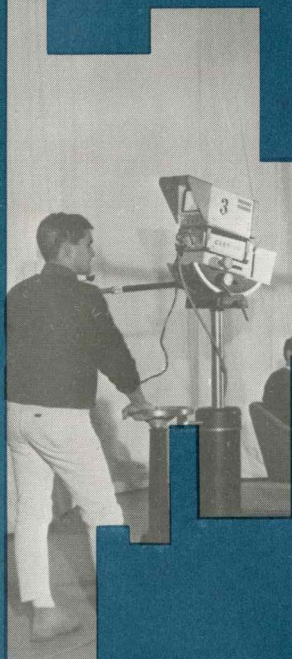
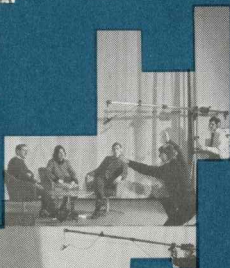
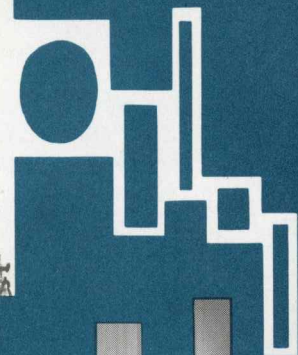
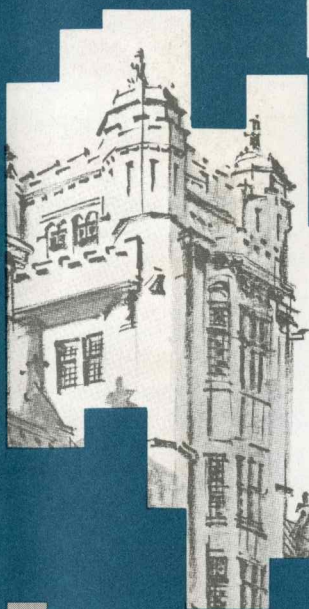
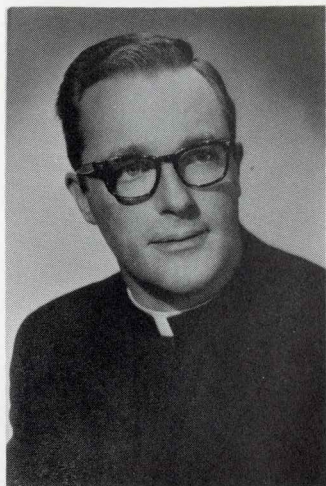


Loyola

OF MONTREAL



*Summer Institute
in Communication Arts*
EUROPE '70

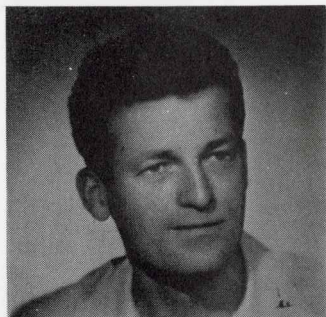


Dr. John E. O'Brien, S.J.

Dr. John E. O'Brien, S.J.
Director, Summer Institute

Dr. O'Brien, S.J., received his Bachelor of Arts degree from the University of Montreal having studied at Loyola of Montreal. He subsequently studied at the University of Toronto, Regis College in Toronto, St. Bueno's College in Wales, and later received his Ph.D. from the University of Southern California having studied in the Division of Social Sciences and Communication there in the early sixties. During his studies at the University of Southern California he was a Clune Fellow of the Graduate School.

In addition to being Associate professor and Chairman of the Department of Communication Arts at Loyola of Montreal, Dr. O'Brien is also on the Board of Directors of the Educational Television and Radio Association of Canada, was chairman of the Programme and Building Committee, Christian Pavilion, EXPO 67 and Member of the Study Committee on Educational Television, Department of Education, Province of Quebec.



Dr. Miroslav Malik

Dr. Miroslav Malik
Programme Director

Dr. M. Malik was born in Czechoslovakia where he later graduated from the Film Academy in Prague with a doctoral degree in Film Science. Dr. Malik has been associated with exhibitions in Montreal (The Czechoslovakian Pavillion EXPO 67) and this year with the Canadian and Japanese Pavillions at OSAKA '70. He is a specialist in Communication analysis, research and programming and in addition to being Associate professor at Loyola of Montreal teaches at Los Angeles and Calgary.

Miss Patricia Paris
Secretary

Miss Paris was born in Edinburgh, Scotland and was later educated at Moray House there. She has been secretary of the Department of Communication Arts at Loyola of Montreal since 1965 and joins the Summer School in Europe in that capacity.



Miss Patricia Paris

The Communication Arts Department believes that this and future summer institutes are not to be considered something extraordinary but rather complementary experiences involving students in the Communication Arts Department.

The total concept in Communication Arts education includes:

First Year Level: An introduction to the technology of Communication Arts

Second Year Level: An introduction to the art forms of Film, Television, Radio and Drama.

Third Year Level: An introduction to art content, philosophy, and experiential knowledge of all forms of communication.

Complementing this concept of 'on-campus' education, Loyola of Montreal is building a corresponding system of summer institutes in which the

Second year students will be exposed to advanced centres in communication art technology (i.e. film, radio, theatre, and TV) on our continent—the United States and Canada.

Third Year students will be exposed to the cultural traditions and environment of old Europe.

Fourth Year students will be exposed to the philosophy of art and aesthetics of the Far Eastern Culture. The student at this stage will be mature enough to benefit from exposure to the cultures of India, Japan and China.

The Department believes that after this programme—this cycle of complementary education—our students will have more than technological skills. They will have a philosophical and cultural background with which to start their life in their chosen art field.

**The Proposed Plan
For Summer Institutes
In Communication Arts at
Loyola of Montreal**

- 1970: The Summer Institute in Europe emphasizes a thorough study of Cultural traditions, environment and education styles. This institute is organized as a travelling summer school with stops at the major cultural centres in Europe including visits to schools, universities, and institutes.
- 1971: The summer institute for this year begins in Montreal, Quebec, as an International Institute of Communication Arts. It is centered around communication experiences of EXPO 67 and those of OSAKA 70 and studies in depth the formulation of new trends in communication technology and the new culture. The Institute will be held for one week on the site of EXPO 67 in Montreal after which participants will travel to major universities, theatres, exhibition grounds, film and television studios in North America.
- 1972: 1972's Summer Institute will travel to the Far East. This institutes' students will 'experience' and explore the cultures, religion and philosophic background of the Far East and their aesthetic and environmental advantages. Participants in this institute will experience on their own the influence of Budhist, Hindu, early Christian and Islamic religions and their related aesthetic ceremonials. These cultures will be studied as a means of learning the variety of methods by which man uses the human art of communication and not as a means of learning the religions or philosophies themselves.

AIMS OF THE SUMMER INSTITUTE IN COMMUNICATION ARTS '70

The institute complements the curriculum of the Department of Communication Arts at Loyola of Montreal with an Environmental Studies Program involving design, art, history, film and TV education.

It will introduce the students of Loyola to major European centres of Communication Arts, to important personalities and students from European art and film schools.

Travelling in the cultural climate of Europe will provide the environment for an efficient and valuable method of 'learning by experience'.

1. An eight week summer program has been divided into three main parts covering the four major European countries of Great Britain, Germany, Italy and France.

2. The institute's program will be oriented around:

- a) Education in the Communication and Cinématique Arts—History and Design.
- b) Education in Art Aesthetics and Art Environment—Museums, Galleries, and Towns.
- c) Communication Arts Production—Film and TV Studios as well as Radio Stations.

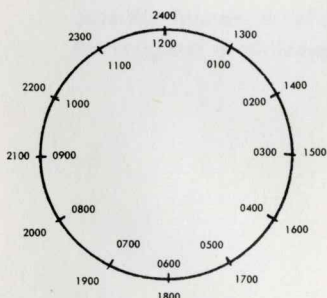
PROGRAMME SUMMER INSTITUTE OF COMMUNICATION ARTS

The program of the Summer Institute in Communication Arts will consist of the following:

- a) Lectures at Universities or specialised schools in Film, Design, Art history, and Art Aesthetics.
- b) Laboratory sessions in Museums, Galleries, film and TV studios and studies at festivals and demonstrations.
- c) Discussion periods and seminars with major directors and producers of film and television programs as well as with professors and students from European Art schools.

ORGANIZATION SUMMER INSTITUTE OF COMMUNICATION ARTS

1. Group chartered flight from Montreal to Europe.
2. Accommodation in youth hostels in Europe.
3. Transportation between towns by chartered coach.



All times shown in this brochure are local times and use the 24 hour system commonly used in Europe.

Inner ring — a.m.
Outer ring — p.m.

COMMUNICATION ARTS SUMMER INSTITUTE IN EUROPE

DIRECTOR: Dr. John E. O'Brien, S.J.

PROGRAMME DIRECTOR: Dr. M. Malik

500 History of Communication Arts. FULL COURSE.

Closed Registration, Course to be conducted in Europe.

History of architecture, painting, music, film, radio, TV and drama with strong emphasis on information structure and the communication process in the arts. Studies in museums, collections, theatres and archives in France, Great Britain, Germany, Italy, Switzerland, and Austria.

(90 hours minimum of lectures)

600 Education in Communication Arts. FULL COURSE (Lab.)

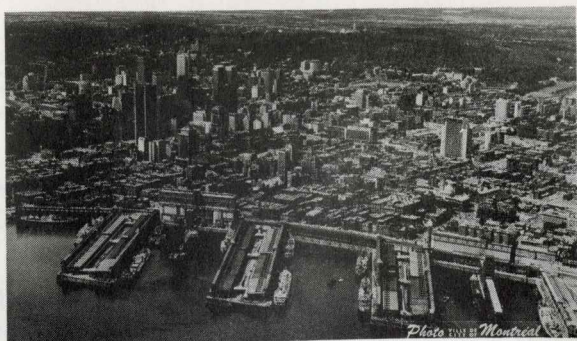
Closed registration; Course to be conducted in Europe.

A survey of styles and methods of education in various Communication Arts programs—screen education, drama education, film and TV training, education for design and architecture. Studies made of British Film Institute, Bauhaus School of Design, Munich Film and TV Academy, Cinecity in Rome, and IDHEC in Paris.

(90 hours minimum of directed lab. work in museums, galleries, etc.)

43 Professors from European Institutes will be lecturing in the Institute.

**THE PROGRAMME IS SUBJECT TO MODIFICATIONS
AND LAST MINUTE CHANGES.**



Departure of the
Institute from
Montreal on
June 15, 1970 at
2100.

By BOAC Aircraft



Arrival at London, England on
June 16, 1970 at 0800.

DAY 1 - JUNE 16, 1970

LONDON ENGLAND



DR. ROGER MANVELL

An eminent biographer, writer on film and television, screenwriter, broadcaster and lecturer, Dr. Roger Manvell is the Governor and Head of the Department of Film History at the London School of Film Technique. He holds a Doctoral Degree from London University. During the war Dr. Manvell was on staff at the Film Division of the Ministry of Information and was for a while on the staff of the British Film Institute before becoming Director of the British Film Academy.

He is the author and co-author of some 15 books on film and television, author of two dramas, co-author of some six biographies and author of two plays and documentaries for television.

1000 - 1100

Lecture

History and Development of Cinema and TV Arts in Britain.

A basic lecture on the historical background of film and TV in Britain with particular emphasis on the development of the British Film Academy Television Guild and Society of Film and TV Arts in Britain.

1100 - 1200

Lecture

British Council Film Services

The director of the Film Department of the British Council will explain the structure and programme of its world-wide services.

1400 - 1800

Lecture

History of the British Feature Film in the Post War period.

This will be a basic lecture about the development of styles and traditions in the post-war-year period of the British Cinema. Extracts from films made during this period will serve as examples.

2000 - 2200

Film Screening

A typical example of one of the best British film productions will be screened accompanied by comments by the guest lecturer, Dr. R. Manvell.

DAY 2 - JUNE 17, 1970

LONDON, ENGLAND

0800 - 1100

Radio & TV Centre, Hatch End, Middlesex.

Lecture Demonstration

Catholic Radio and Television Training. Role of UNDA in Communication Arts. A survey of the various styles of radio and TV training courses, an explanation of the curriculum and demonstration of student projects.

1500 - 1700

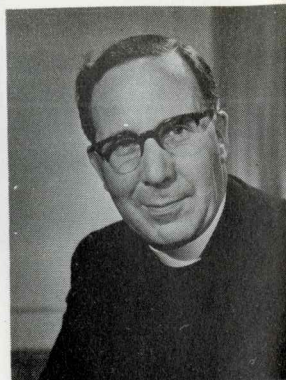
Slade School of Fine Arts

Director: Thorold Dickenson

An informal meeting with faculty of the school for discussion and guided tour.

Evening

Free. Recommended visit to



**FATHER AGNELLUS ANDREW,
O.F.M.**

Father Andrew was born in Scotland and was educated at the Jesuit College at Garnethill, Glasgow and at London University. He became professor of Pastoral Theology with the Franciscan Order. He is currently the Director of the Catholic Radio and Television Centre for which post he is eminently qualified having spent some 21 years with the British Broadcasting Corporation. The Centre of which he is the current director, since its founding in 1964 has seen more than 600 students pass through its curriculum, many being from Africa, Asia and Latin America. Father Andrew is also a Member of the Pontifical Commission for Social Communication in Rome.

DAY 3 - JUNE 18, 1970

LONDON, ENGLAND

1500 - 1800 (approx)

The London Film School

Lecture Tour

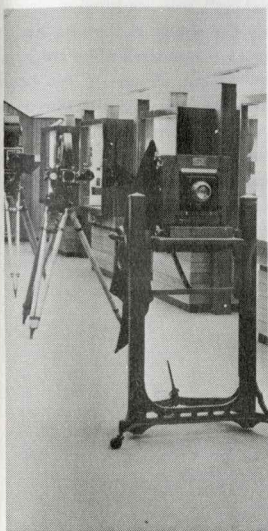
Technological Film and TV Education in Britain.

A visit and tour around the London Film School formerly known as the London School of Film Technique complemented by explanations of educational style and student training.

Evening

Free

Recommended visit to



DAY 4 - JUNE 19, 1970

LONDON, ENGLAND

1100-1700

British Film Institute

Talk on the British Film Institute and visit to the British Film Institute's Educational Department.

OR STUDENT'S CHOICE

1000 - 1530

Kodak Factory, Harrow, Middlesex. Tour

A comprehensive tour through the first factory for manufacturing photographic materials with explanations of the various production processes.

Lecture

The Origins of Colour Motion Pictures. This will be a basic lecture on Colour motion pictures complemented by examples of the first colour films from the collection at the Kodak Museum.

1700 - 2100

Harrow College of Technology & Art, Harrow, Middlesex.

Lecture Tour

Photography Education in Britain.

This lecture will be conducted at the Harrow College of Art and will include the Harrow School of Photography, the Gallery containing students' works and will feature explanation of the photographers' exams and the diploma studies.

Lecture

Origins of Motion Pictures.

This lecture will introduce the students to the pre-history of photography and cinematography and will be held in the Kodak Museum.

Remainder of Evening: Free.

Recommended visit to



MR. BRIAN W. COE

Mr. Brian Coe, author of several articles and papers on cinematography and director of three films entitled "The Fundamentals of Film Making", was educated at University College in Hull where he first became interested in film. He joined the Colour Group of the Kodak Research Laboratory at Harrow in 1952. He joined the Kodak Lecture Service in 1956 and his intense interest in the historical aspects of photography led him to his appointment as curator of the Kodak Museum in Harrow, in 1968.

DAY 5 - JUNE 20, 1970

LONDON, ENGLAND

1000 - 1300

BBC White House

Lecture Tour

This lecture will deal with the structure and programming at the British Broadcasting Corporation and will emphasize the structure and style of BBC TV programming. This lecture will be complemented by a tour around the studios, and the screening of taped radio and TV programmes.

1430 - 1700

Science Museum, London

Lecture Tour

Education by Museum exhibits.

An explanation of the various styles of museum exhibit techniques, covering the involvement of the visitor and the various types of commentaries accompanying the exhibits (both written and use of oral devices).

2100 - 2300

Tower Bridge

Son et Lumière performance

The programmed lighting of a public building with an explanation of the technical devices used to achieve the desired effects.

DAY 6 - JUNE 21, 1970

LONDON, ENGLAND

Morning

Boat trip along the river Thames to Hampton Court, visit Hampton Court.

Afternoon

Bus trip to Oxford with a tour around the University Town.

Evening

Departure from London by train and night ferry to France.

Alternate programme A

Morning

National Portrait Gallery

Paintings and exhibits illustrating the history of England.

TATE Gallery

Exhibit of the various styles of painting.

Afternoon

British Military Museum

Study of various exhibition styles and a variety of dioramas and models.

Madame Tussaud's Museum

A visit to the world famous wax museum with its new diorama 'The Battle of Britain'.

London Museum

Visit to the London Museum, Kensington Palace.

Evening

Departure to Paris via night train and ferry.

Alternate programme B

Morning

Visit to the Aldenburgh Festival including the galleries and the morning concert.

Afternoon

Broadstairs

Visit to the Dickens festival featuring a Grand Assembly of Dickensians in costumes of the period and a Victorian Fashion Show. Both of these places are located two hours by coach or train from downtown London.

DAY 7 - JUNE 22, 1970

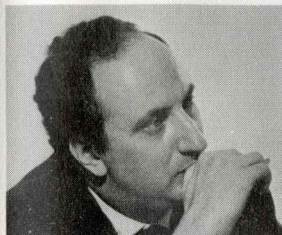
PARIS, FRANCE



JEAN VIVIÉ

Jean Louis Vivie was born in June 1904 at Vanves (Seine) and later received a civil engineering degree (Mines) in 1928. He is currently professor at l'Ecole Nationale Photo-Cinéma and is the author of several books treating photographic and cinematographic subjects.

He is the founder of the magazine called 'Mesures, Regulation, Automatisation'.



JACQUES POLIERI

Jacques Polieri was born on March 22, 1928 in Toulouse, France, and was later educated at the University of Paris from which he graduated, in 1953. He also received his doctoral degree in 1956. Currently teaching at the University of Paris he has been the producer of 50 projects, the scenographer of 22, and the architect of 7 more.

He has published books, articles and papers and has produced films and tapes. He is the recipient of a Maeght Foundation Award in 1968.

1500 - 1630

Centre National du Cinéma

Introduction by M. Astoux, Director.

A basic lecture on the major French film works. Professor Jean Vivie will outline the whole week's programme of activities in the French capital and surrounding area.

1730

Palais de Glace

French Scenography and Stage Design

First lecture by Jacques Polieri.

This will be a basic lecture by French theoretician Jacques Polieri with a strong emphasis on theatre communication with examples from the work of Le Centre Expérimental du Spectacle in Paris.

Evening

Free. Recommended visit to cinema theatre.

DAY 8 - JUNE 23, 1970

PARIS, FRANCE

Morning

Musée de la Parole à la Phonotèque Nationale.

1500 - 1700

Lecture Tour

Monuments of Cinema in Paris

Guided tour by Jean Vivié around le Boulevard Montmartre, Musée Grevin, the First Parisian Film Ateliers and Film theatres.

1730

Palais de Glace

Second lecture by Jacques Polieri.

Evening

Cinema performance at a typical Parisian theatre, or Study performance at the Cinémaèque Française.

DAY 9 - JUNE 24, 1970

PARIS, FRANCE

0900 - 1200

Cabinet des Estampes

Lecture Tour

This will be a guided tour by Jean Vivié of a large collection of written documents drawn from the history of the cinéma and a large collection of film posters. This tour will be complemented by comments from the guide Jean Vivié.

1500 - 1800

Musée des Techniques

Lecture Tour

This guided tour will take students to a major Parisian Museum where collections of the first original Lumière cameras, the first television cameras, projectors and films are exhibited. This tour will be accompanied by a lecture and various demonstrations.

1800

Projection - EMPC

Evening

Free. Recommended visit to theatre performance.

DAY 10 - JUNE 25, 1970

PARIS, FRANCE

0930

Histology of Cinema Performance

Lecture Tour

A guided tour by Jean Vivié through the major Parisian cinema theatres, the Gaumont Palace and the Salles W. Pathé accompanied by a lecture explaining the history of cinema performances in the original ciné theatres.

1100

Salles W. Pathé

Tour and explanation of history of the cinema and its performance in original cinema theatre.

1500 - 1730

Lecture Tour

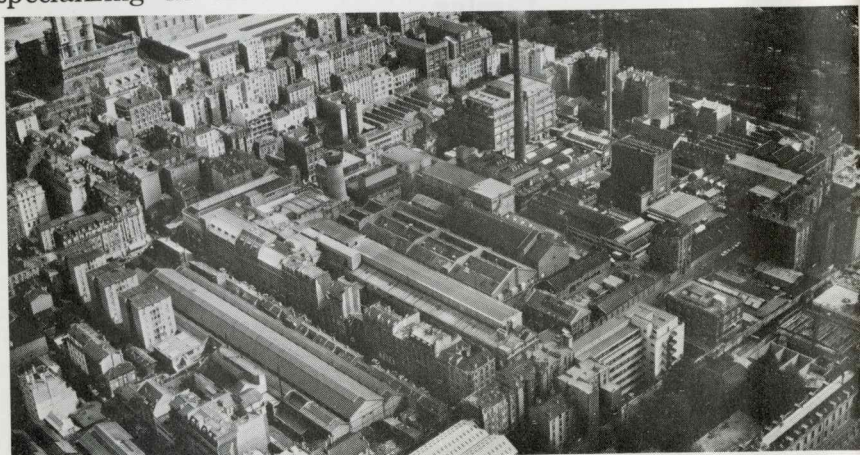
Visit of the Factories

Kodak - Pathé in Vincennes

An explanation of the histories and production methods over the last half century or more with a guided tour. Emphasis on production of photographic materials, films, film and photographic equipment.

Evening

Free. Recommended visits to bookshops specializing in the literature of cinema.



DAY 11 - JUNE 26, 1970

PARIS, FRANCE

0900 - 1200

Maison de la Radio

Lecture Tour

A guided tour around the major centre of French radio production accompanied by examples of radio programmes.

1300 - 1600

ORTF des Buttes Chaumont

Lecture Tour

Guided tour around the major centre of French television production accompanied by examples of taped television programmes.

Evening

The Styles of Lighting in public buildings. Comparative walk around the various illuminated historical buildings. Comparisons between French and American types of illumination.

DAY 12 - JUNE 27, 1970

PARIS, LOIRE, FRANCE

Morning

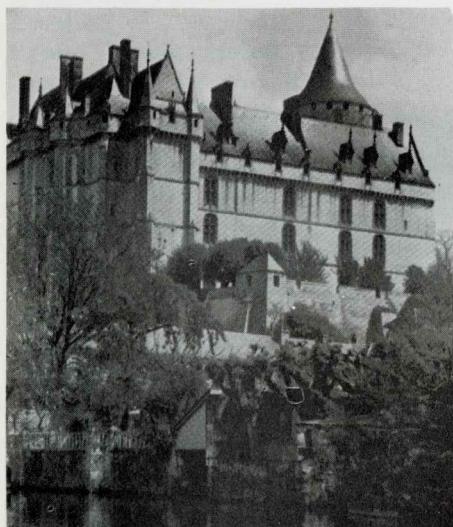
Collections du Louvre

Lecture Tour

A detailed explanation of the installation and exhibiting style of artifacts with a visit to the intercom centre for guided oral tours.

Afternoon - Evening

A coach trip to the Loire Valley interspersed with visits to several castles accompanied by explanations of programmed lighting systems known as 'Son et Lumière'. Evening performance in the Loire Valley castle or in the Castle de Grosbois, featuring the Napoleon sequence. Return trip to Paris at 2400.



DAY 13 - JUNE 28, 1970

PARIS - ROUEN - BRUSSELS

Morning departure from Paris.

Stop in Rouen and a brief visit to the local cathedral which is the finest example of French architecture in the original medieval environment.

Arrival in Brussels, Belgium.



DAY 14 - JUNE 29, 1970

BRUSSELS, BELGIUM

1000 - 1430

Lecture

Education in the field of the Performing Arts in Belgium.

This will be a basic lecture delivered by the director of the National Professional School for Film, TV, and Drama, about the structure of the school, its curriculum and the various types of education. In addition there will be an example of student performances.

1430 - 1600

Lecture

Education in the field of Communication Arts in Belgium.

This lecture, given by the director of l'Institut des Arts de Diffusion, will be oriented to technology and form in the field of Communication Arts.

1600 - 2000

Lecture

Belgium Film - History and Style

This lecture, accompanied by a guided tour around the film museum, will give examples and deal historically with film. The examples will be drawn from the National Cinématèque.

2100 - 2300

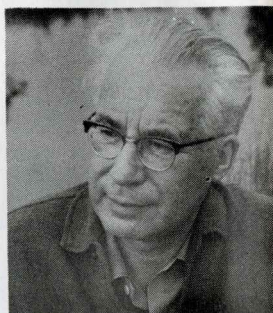
Lecture

Education Style in Louvain University. A short lecture about the Catholic Centre of Communication Arts and the style of education practised there.

RAYMOND RAVAR

Raymond Ravar was born at Ixelles in Belgium on May 18, 1927, and obtained his degree at U.L.B. in 1949.

His theatrical and cinematographical activities span a period from 1947 to the present time and include activities such as acting, producing, directing, commenting and promotion. His radio and television experiences date back to 1951 and he is currently Director of the Institut National Supérieur des Arts du Spectacle et Techniques de Diffusion (Brussels, Belgium). Since 1966 he has collaborated closely on many projects with UNESCO and is the author and co-author of several books and articles dealing with film and television.



HENRI STORCK
FILM DIRECTOR

Henri Storck was born in Ostende, Belgium, in September 1907 and is currently a teacher at the Institut des Arts de Diffusion in Brussels. He is the co-founder of the Royal Film Archive of Belgium (1938) and of the International Association of Documentary Film-Makers. He has directed approximately 100 short and feature length documentaries and several feature films. He received the Robert J. Flaherty Award in 1960.

DAY 15 - JUNE 30, 1970

LOUVAIN, EIDHOVEN

Morning

Transit from Brussels/Louvain to Eindhoven, Netherlands.

1200 - 1800

Lecture Demonstration

Technology of programming for Multi-Media Complexes.

Tour, explanation and demonstration in the experimental laboratory of the Philips factory. There will also be a demonstration of the experimental space EVOLUON, with installation of sound and light.



DAY 16 - JULY 1, 1970

AMSTERDAM, NETHERLANDS

0900 - 1200

Lecture

Means of communicating in Flemish Painting.

This will be a basic lecture, by an outstanding art theoretician, about the nature and tools of the Flemish painters, including Rembrandt and Breughel analysis. This lecture will be given in the National Gallery.

1500 - 1700

Visit to Netherland Broadcasting Foundation.

Evening

Departure for Hamburg, West Germany.



DAY 17 - JULY 2, 1970

HAMBURG, GERMANY

1000 - 1200

Museum fur Hamburgische Geschichte

Lecture Tour

A tour through a local museum with explanation of exhibition techniques.

Environmental and historical study of Harbor Town (Hansa-Town)

1400 - 1700

University of Hamburg, School of Fine Arts

Lecture

Style of Fine Arts Education in Germany. Explanation of typical German educational style with tour around the school and examples of student work.

1800 - 2200

Hamburgische Staatsoper

Lecture

Theatre Technology.

Explanation of style and technology of lighting and stage mechanics in one of Germany's most modern theatres, followed by a visit to a performance of an opera.

DAY 18 - JULY 3, 1970

HAMBURG, GERMANY

1000 - 1200

Lecture Tour

TV and Film Production Styles.

Visit and tour of a film studio with automated lighting system, using punch cards.

Visit to a local television studio.

Afternoon

Departure for Cologne, Germany

DAY 19 - JULY 4, 1970

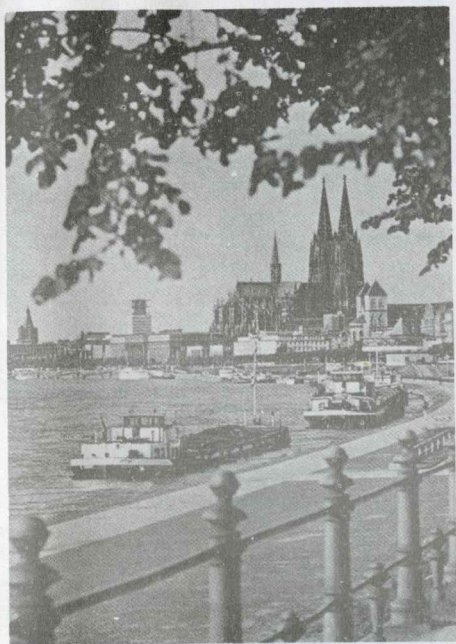
COLOGNE, GERMANY

Morning

Visit to a medieval cathedral in Cologne with emphasis on the perceptual spectrum of medieval architects in relation to the German historical environment.

Afternoon

Boat trip on the river Rhine from Cologne to Mainz.



DAY 20 - JULY 5, 1970

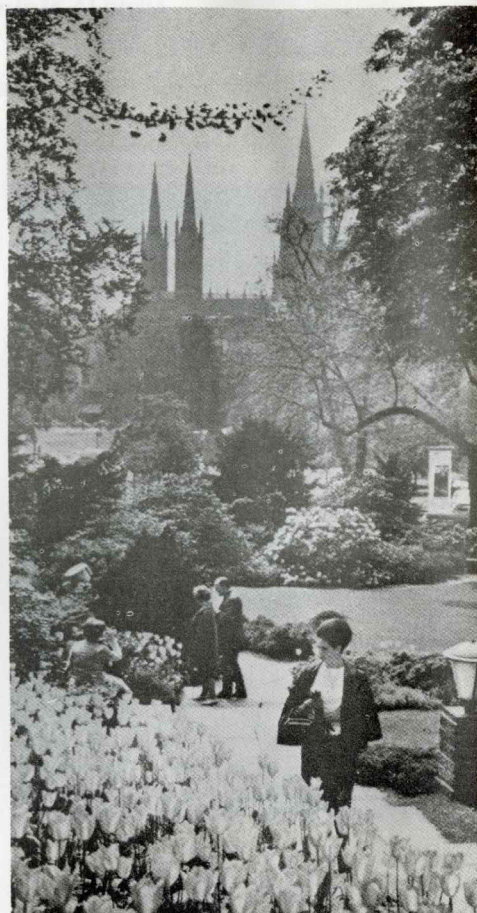
MAINZ, WEISBADEN

Morning

Visit to the Gutenberg Museum in Mainz—
Guided Tour

Afternoon

Overnight in Mainz or Weisbaden.



DAY 21 - JULY 6, 1970

WEISBADEN, FRANKFURT, ULM

Morning

Transfer from Weisbaden to Frankfurt.

1000 - 1200

Lecture

Future of Film and TV in Germany.

The director of the research institute for film and TV will speak about the work of the institute in social, sociological and technological research in the field of Communication Arts.

Lecture Tour

Style of German TV Production.

Tour around a modern television studio with an explanation of production style and screening of various samples of taped programmes.

Afternoon

Transfer from Frankfurt to Ulm.

DAY 22 - JULY 7, 1970

ULM/DONAU

0900 - 1030

Institut fuer Umweltgestaltung.

Lecture

Traditions of the Bauhaus School of Design.

Short history of the world famous Bauhaus school from the beginnings in the early twenties to the present stage.

1030 - 1200

Lecture

Information Aesthetics.

This will be a basic lecture about aesthetic principles from the point of view of information theories. Analysis of micro and macro-aesthetics.

1400 - 1530

Lecture

Information Design.

A basic lecture about the design of messages in various forms for use in various environments.

1530 - 1700

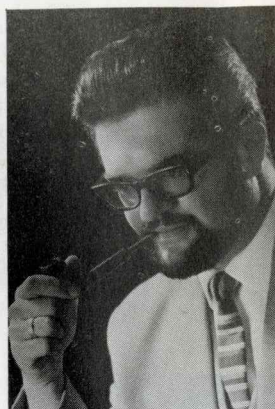
Lecture

Applied Information Design.

A basic lecture introducing students to applications of traditional design theories and of cybernetics and information theory.

Evening

Transfer from Ulm to Oberammergau.



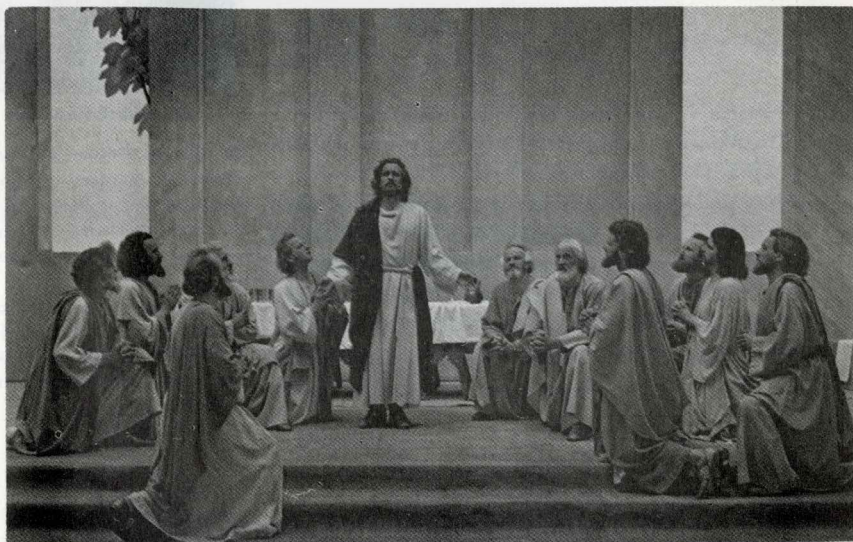
DR. SIEGFRIED MASER

DAY 23 - JULY 8, 1970

OBERAMMERGAU

Morning & Afternoon

Passion Play.



DAY 24 - JULY 9, 1970

MUNICH

Transfer to Munich.

0900 - 1200

Lecture Tour

Professional Film and TV education in Germany.

A tour around the Munich Film and TV Academy with an explanation of the structure of the institution and the curriculum of the courses given there. Also, examples of student works.

1300 - 1400

Lecture

Multi-Media Approach to the Olympic Games in Munich 1972.

An explanation of the project on media participation at Olympic Games Events in 1972. Historical review of the first multi-media participation at the 'Games' held in Berlin in 1939 and the present approaches and aims. This lecture will be delivered by Dr. Oeler, chairman of the project.

1400 - 1700

Lecture Tour

Bavarian TV and Radio Production Styles. Tour around the studios of the Bavaria Broadcasting Corp., with explanations of the style of work there and with particular emphasis on Bavarian programmes. Examples of taped radio and TV productions will be shown to complement the lecture and tour.

Evening

Free. Recommended visit to the cinema theatre at.



DR. WERNER PLEISTER

Dr. Werner Pleister was born in Osnabrück, Germany on April 30, 1904 and later graduated from Universität Göttingen where he obtained his doctoral degree on July 20, 1927.

He is currently a professor at the Hochschule für Fernsehen und Film, is the Swiss representative to several international committees and associations.

DAY 25 - JULY 10, 1970

MUNICH, NUREMBERG

0930 - 1200

Tour

A tour of the Bavarian Film Ateliers.

Optional visit to the Arnold Richter Factory where Arriflex cameras are produced.

1300 - 1500

Transfer from Munich to Nuremberg.

1500 - 2000

Lecture

Multi-Media Presentation by the Nuremberg Durer Events.

An explanation of the most advanced experiments in Europe in the multi-media approach to communication. This lecture and presentation will be given by the inventor and electronic engineer for Laterna Magica and the Polyécran. If conditions permit, laser holograms will be projected and explained.

Evening:

Free. Recommended . . . Discussion with a professor at the Nuremberg School.

Return to Munich.

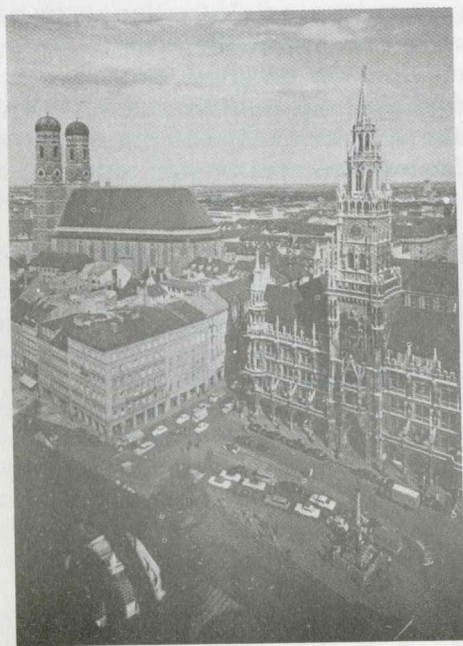
DAY 26 - JULY 11, 1970

BAYERN

Day-long coach trip around the vicinity of Munich, to study the religious and rural baroque Bavarian architecture. This trip will include visits to several churches and castles including Weis where a lecture on 'Style of Bavarian Religious Architecture' will be given.



Professor Dr. W. Bruenfels lecturing during the tour around Bayern.



DAY 27 - JULY 12, 1970

MUNICH

1300 - 1700

Lecture Tour

This lecture-tour will delve into the various styles of exhibitions and the design of various messages used to communicate information in the Deutsches Museum in Munich.

Evening

Visit to the TheatinerGasse complex, to a special film bookstore, a Cinema arthouse and an illuminated church. Optional — a visit to a performance of an opera. Transfer to Innsbruck.



DAY 28 - JULY 13, 1970

INNSBRUCK

0900 - 1200

Film and Television

Education in East European Countries.

This lecture will cover the structures of schools such as the Prague Film Academy, Lodz Polish Film School, Moscow VGIK, Bulgarian, Magyar and Yugoslav Film Schools.

1400 - 1600

Lecture

Czechoslovak Film - The History of Present Style.

A review of major periods of Czechoslovak cinema, with emphasis on the new films of Forman, Chytilova, Jires, etc. These two lectures will be given in the Konservatorium der Stadt Innsbruck.

Evening

Departure for Switzerland.



DAY 29 - JULY 14, 1970

LUCERNE, BERNE

Morning

Arrival at Lucerne.

Lecture Tour

Modern Styles of Exhibition Design.

A visit and tour around the Lucerne Museum of Transportation with explanation of the style of exhibition design.

Afternoon

Transfer to Berne.

Visit of town of Berne.

Traditional Style of Exhibition Design.

Example of traditional historical town-environment with the older style of museum exhibit (19th century).

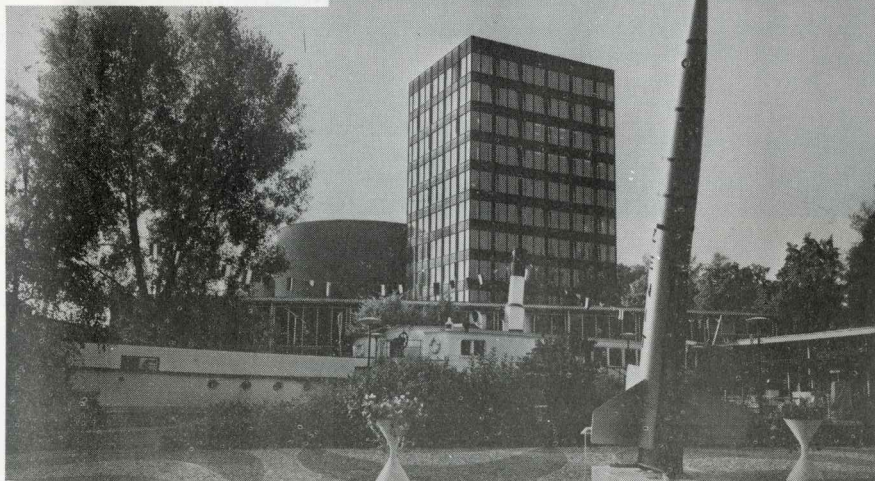
Evening

Free. Walk around the older city of Berne.



ALFRED WALDIS
DIRECTOR OF THE SWISS
MUSEUM OF TRANSPORT

Alfred Waldis was born on September 7th, 1919 and was schooled in Lucerne, Switzerland. He is the author of the General Swiss Travel Guide 'Die Schweiz' and has collaborated on many occasions with numerous trade magazines on traffic, transportation, travel and space travel as well as with radio and television stations. He is currently Director of the Swiss Museum of Transport and Communications and is the Swiss representative to several international committees and associations.



DAY 30 - JULY 15, 1970

ZURICH, BALE

0900 - 1100

Lecture

History of projection.

Basic lecture on the pre-history of photography and cinematography with a look at the instruments used and documentation available on this period. This lecture will be given by one of Switzerland's outstanding personalities in the cinema and projection field, Professor T. Ganz.

1100 - 1300

Lecture Tour

History of Cinema in Switzerland.

A tour of the Zurich Film Museum accompanied by explanation of the film history of Switzerland and examples of film.

Transfer to Bale.

Lecture-Tour

Skanzen Design

The problems of open-air museum design, museum environment and the associated problems of historical preservation in living ecological conditions.

Evening:

Return to Zurich.



THOMAS GANZ

President of Ganz & Co., Zurich
Manufacturers and Distributors of
Audio-Visual Aids.

DAY 31 - JULY 16, 1970

ZURICH, TURIN

Morning

Transfer from Zurich to Turin.

Afternoon

Lecture Tour

Early History of Cinematography.

This lecture will be conducted in the Film Museum in Turin and will emphasize the early history of lanterna magica and episcopes.

Evening:

Free.

Recommended visit to the old city-illuminated.



DAY 32 - JULY 17, 1970

TURIN, GENOA, FLORENCE

Transfer from Turin to Florence, with brief stops in Genoa and Pisa. Visit of the Leonardo da Vinci Museum in Genoa during stop-over.



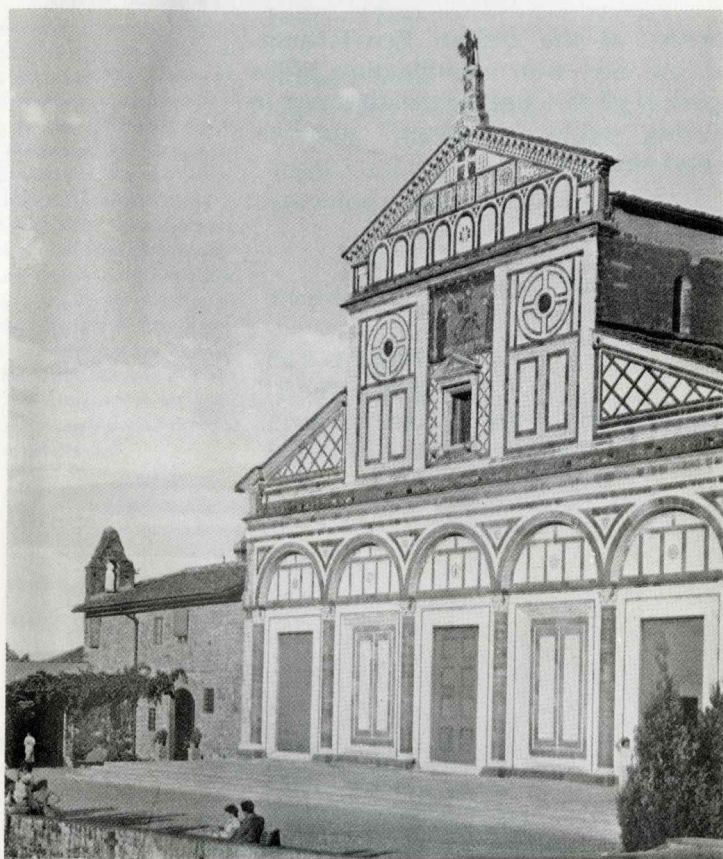
DAY 33 - JULY 18, 1970

FLORENCE

To be announced.

Evening

Free. Recommended walk around the Florentine Gardens.



DAY 34 - JULY 19, 1970

FLORENCE

Morning

Lecture Tour

Art History of Florence.

A visit and tour of the Uffizi Gallery, Museum and Bibliotheque. The lecture will emphasize the Italian Renaissance Quattrocento.

Afternoon

Lecture & Practical Tour

Architecture of the Italian Renaissance. Tour of the city, with identification of the main period of the Italian renaissance in the existing public buildings, churches, streets and squares.

Evening

Transfer to Rome.

DAY 35 - JULY 20, 1970

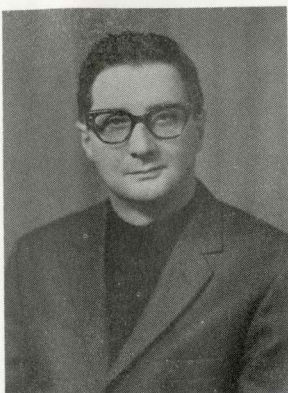
ROME

0900 - 1200

Lecture

Education in Film Theory and Aesthetics in Italy.

A look at the education style in this field as taught at the Gregorian University in Rome.



PROF. NAZARENO TADDEI, S.J.
The Reverend Nazareno Taddei, S.J., was born on June 5, 1920 in Parma, Italy and later graduated from the following educational institutions: Facoltà di Filosofia Aloisianum, Gallarate, 1945; Conservatorio B. Marcello, Venezia, 1949; and Pontificia Università Gregoriana, Rome, 1956. He is currently director of the Centro Dello Spettacolo e della Comunicazione Sociale in Rome. He is also teaching at Pontificia Università Gregoriana and is president of the Associazione Nazionale Riccoamento culturale and secretary of the Associazione Nazionale per le Ricerche di Storia del Cinema.

1400 - 1700

Lecture Tour

University Education Structure in Italy.
A tour of the Gregorian University of Rome with a visit to the laboratories of sociology and psychology.

Evening

Son et Lumière

'Roman Empire'

Programmed lighting and commentary in the Roman excavations.

DAY 36 - JULY 21, 1970

ROME - CINECITA

0900 - 1200

Lecture

Professional Film and TV Education in Italy.

This lecture will deal with the style, form and practice in the school of Cinecitta. It will also go into the tradition of the school, the present programme and the curriculum of courses as well as showing some of the students' works.

1400 - 1700

Lecture Tour

Film and TV Industry in Italy.

Tour of the studios and laboratories in Cinecitta accompanied by an explanation of the styles of production of feature films and TV programmes.

Evening

Film screening in the theatre of Cinecitta Nazionale, showing several examples from the history of the Italian cinema.

DAY 37 - JULY 22, 1970

ROME

0900 - 1100

Lecture

Radio Vatican and its role in Social Communication.

This is a lecture about the structure, the programming and the style of production at Radio Vatican. Supported by taped radio programmes as examples.

1100 - 1230

Lecture

International Jesuit Centre for Social Communication.

An explanation of the intentions of the Vatican in the field of Communication Arts, an explanation of papal documents in this field as well as the Centre's programme.

Afternoon

Visit of the Vatican Excavations (Scavi).
Visit (guided tour) of the Vatican Art Collection.

Evening

Free. Recommended visit to the cinema theatre.

DAY 38 - JULY 23, 1970

ROME

0900 - 1200

Lecture Tour

Radio and TV Production in Italy.

A visit and tour of 'Radio Televisione Italianna' accompanied by an explanation of the style of production and examples of programming.

1300 - 1800

Lecture Tour

Imperium Romanum.

Guided bus tour of the city of Rome with an explanation of the architectural styles and the historical aspects and background of the buildings in Rome. This tour ends at the excavations of Ostia and the Via Appia.

Evening

Free. Recommended programme "Plagues of Ostia".



DAY 39 - JULY 24, 1970

ROME, NAPLES

Transfer from Rome to Naples

Morning

Tour

Visit to the city of Herculaneum and guided tour through the underground city and excavations.

Afternoon

Tour

A guided tour through the ancient city of Pompeii with explanations of ancient Roman urban life styles and ecology.

Evening

Pompeii

Son et Lumière

A programmed lighting performance of the archeological excavation.

DAY 40 - JULY 25, 1970

PAESTUM - CAPRI

Morning

Transfer to Paestum.

0900 - 1200

Lecture Tour

Communication Problems in Ancient Cultures.

This period will consist of a tour around the archeological excavations at Paestum, with emphasis on the informational world of Ancient Roman peoples.

Afternoon

Transfer from Paestum through Salerno Bay to Capri.

Evening

Final evaluation of the Summer School and final dinner at Capri.



INDIVIDUAL STUDIES IN EUROPE

The remaining twenty days will be devoted to individual student projects in fields which the students themselves have chosen to match their fields of concentration in the Communication Arts programme.

The variety of methods in which a project can be submitted is as unlimited as the student's own imagination. Examples of some suggested forms to use follow: a film, a photographic montage or serial or reportage, a radio or sound programme, a suggested P.R. programme or advertising project, a theoretical study or a TV programme.

Before commencing on the project, the student will submit for approval a project sheet outlining the general direction the project will take and the pertinent data relating to the project. After approval of this project sheet, he will begin preparing the project before the institute begins its tour of Europe. The final check of all projects will be done on the first day of the summer institute before the flight to Europe.

The final projects will be presented for evaluation at the end of the first term of 1970 academic year or if the student expects to graduate in 1970 the project will be presented for evaluation at the end of September, 1970.

Evaluation of the finalised projects will be done by the director of the Summer Institute with recommendations by the appropriate professor in the Department of Communication Arts at Loyola.

The student will be responsible for completing his project individually except in special circumstances where assistance from a professor can be accepted.

The student will be entirely responsible for his own project and in no case will the Summer Institute accept the responsibility for the project or any part of it.

If for reason the project cannot be completed, the student will be held responsible for clearing of questions related to its non-completion.

SUMMER INSTITUTE IN EUROPE 1970

PROJECT PLAN SHEET

NAME OF STUDENT

NATURE OF PROJECT (film, T.V. program, literary work, radio program,
PR program, theoretical study, etc.)

SPONSOR OF PROJECT (company, person, institution)

SHORT DESCRIPTION OF PROJECT

ESTIMATED EQUIPMENT

my own

rented (and from whom)

ESTIMATED COST OF PROJECT

covered by sponsor
 another person
 myself

timing of expenses:

PLACE WHERE PROJECT WILL BE DONE (or route on which)

CO-OPERATORS (institution, student, professional co-workers)

their cost will be covered by: myself
 their own
 sponsor

PLAN OF THE PROJECT (dates)

1. synopsis
2. scenario
3. technical scenario
4. fieldwork
5. finishing
6. final project finished
7. approval of the project by sponsor
 institution

Date Signature

<p>1. Name of the person or organization: _____</p> <p>2. Address: _____</p> <p>3. City: _____ State: _____ Zip: _____</p> <p>4. Date: _____</p> <p>5. Subject: _____</p>	<p>6. Description of the problem or request: _____</p> <p>7. Action taken or recommended: _____</p> <p>8. Date of completion: _____</p> <p>9. Signature: _____</p> <p>10. Title: _____</p> <p>11. Organization: _____</p>	<p>12. Remarks: _____</p> <p>13. Date: _____</p> <p>14. Signature: _____</p> <p>15. Title: _____</p> <p>16. Organization: _____</p>
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PROJECT COPYRIGHTS

1. Every student completing a project during the Summer Institute will, under Canadian copyright laws, be the exclusive holder of the copyright and will be able to sell or assign any of these rights as he or she sees fit except under the following circumstances:

a) If Loyola of Montreal sponsors the project, the copyright belongs to the student in question, but the exclusive rights belong to the Communication Arts Department at Loyola of Montreal.

b) If a professor participates with a student on a project the **professor** involved will determine the portion and identity of the copyrights.

c) If the sponsor of the project claims the authorship rights to the project, the copyright belongs exclusively to the sponsor and his claim to the copyright is a valid one.

2. Should the project be contravening the Canadian authorship laws or should the project be offensive to the ideology of education, the good name of the institute, or professor, or be morally offensive, the Institute will have the right to suspend the project. Should the student go ahead with the completion of the project, he will be acting against the Institute's wishes and contrary to Canadian public law.

3. Every student project will bear this credit line:

"This work has been done as an individual student project as part of the curriculum of the Loyola of Montreal Summer Institute of Communication Arts in Europe - 1970."

4. The director of the Institute has the final word in deciding if any student project will be permitted, suspended, or altered and shall be the sole arbitrator in any misunderstanding.

APPLICATION FOR ENROLLMENT

(PRINT NAME AS IT WILL APPEAR ON PASSPORT)

MR.
MRS. _____
MISS _____ (first name) _____ (middle name) _____ (last name)

HOME ADDRESS _____

HOME PHONE _____

RELIGIOUS PREFERENCE (OPTIONAL) _____

BIRTH DATE _____ AGE AS OF JUNE 1, 1970 _____ SEX _____

NATIONALITY OR COUNTRY OF BIRTH _____ CITIZENSHIP _____

TOTAL OVERALL GRADE AVERAGE (CIRCLE ONE) A A- B B- C C-

FOREIGN LANGUAGE GRADE AVERAGE A A- B B- C C-

HOBBIES AND SPECIAL INTERESTS _____

COURSES TAKEN IN DEPT. OF COMMUNICATION ARTS (Give number of course, e.g., #205)

PROJECTS COMPLETED IN DEPT. OF COMMUNICATION ARTS (Films, TV shows, radio programs, etc.)

RESULTS OF THESE PROJECTS (Marks, evaluations, awards) _____

PROJECTS I WANT TO COMPLETE IN MY FREE TIME DURING THE SUMMER INSTITUTE IN EUROPE:

NATURE OF PROJECT(S) _____

FORM OF PROJECT(S) _____

WORK WILL BE DONE (CIRCLE THE FOLLOWING) MYSELF TEAM WITH WHOM _____

LOYOLA SUMMER INSTITUTE OF COMMUNICATION ARTS, EUROPE 1970 APPLICATION FOR ENROLLMENT

The following additional points must be read carefully:—

1. A passport and visa (tourist visa) must be valid for the period June 15th to August 31st, 1970 for each country listed in our itinerary and also for the country the student will visit during his/her free time at the end of the study session.
2. Each student must be in full agreement with our arrangements, scheduled and unscheduled.
3. Each student must be answerable to the Director of the School for any mishaps in itinerary, for example, late arrival or departure, as this would mean additional expense for the Summer School in transportation, meals, etc.

4. Each student will be responsible for his/her personal purchases and other financial commitments other than those recommended by the Director of Summer School. The purchase of items prohibited by Canadian Law or Customs will result in expelling the student from school immediately and his/her transportation back to Canada will be his/her own responsibility.

5. Luggage will not exceed the maximum of 44 lbs.

6. Each student must understand fully and follow the directions of the Director of the Summer School and the programme professor and their staff. Anyone who fails to do this and does not follow the regulations of the Summer School will be immediately expelled and will to find his/her own way back to Canada. If such should happen, the necessary letter will be mailed to Loyola of Montreal, the student's home, and to our lawyer.

RELEASE

For good and sufficient considerations, the undersigned hereby releases the sponsoring organization and the Loyola Summer Institute of Communication Arts, its directors, administrative officers, instructors, employees and agents of any and all responsibility as hereinafter enumerated; it further is agreed by the undersigned participant to indemnify and hold harmless the sponsoring organization and the Loyola Summer Institute of Communication Arts and all persons acting for it against claims and for all costs, and reasonable attorney's fees arising out of or in any way connected with the following:

1. Any and all claims of whatever nature for any injury, loss, damage, accident, delay, irregularity or expense arising from the use of any vehicle or services, strikes, war, weather, sickness, quarantine, government restrictions or regulations, or from any act or omission of any steamship, airline, railroad, bus transportation, sightseeing, hotel or any other service or transporting company, firm, individual or agency, or for any other cause whatsoever in connection therewith;

2. Any intentional or unintentional injury, whether or not resulting in death, to the participant or caused in whole or in part by the participant, whether alone or together or in association with others, to any other person or persons;

3. Any intentional or unintentional damage or injury to property, whether personal, real or mixed, owned or in the custody or possession of the participant caused in whole or in part by the participant, whether alone or together with or in association with others;

4. Any financial or other obligations incurred by the participant during the duration of the program, including without limitation obligations or liabilities incurred by the participant in any country in which the program is conducted;

5. Any taking, processing, publishing or otherwise using of photographs of the participant, either alone or with others, in any way deemed desirable by the Loyola Summer Institute of Communication Arts in its sole discretion.

I also grant the Loyola Summer Institute of Communication Arts or any of its officers or agents full authority to take whatever action they feel is warranted under the circumstances regarding my health and safety. This authority will permit the Loyola Summer Institute of Communication Arts, its officers or agents at their discretion to place me, at my own expense, in a hospital at any point for medical services and treatment, or, if no hospital is available, to place me in the hands of a local medical doctor for treatment. The Loyola Summer Institute of Communication Arts, its officer or agents are further authorized to fly me back to Canada at my own (or my parents') expense for medical treatment if this is deemed by the Loyola Summer Institute of Communication Arts in consultation with local medical authorities to be necessary.

It is also agreed that the Loyola Summer Institute of Communication Arts reserves the right to terminate the participant's membership for failure to maintain program standards or if it deems his or her acts of conduct detrimental to or incompatible with the interest, harmony, comfort or welfare of the tour as a whole. If a participant's membership is terminated, only the funds not actually used will be refunded; and the former participant will be sent home at his or her expense.

It is further agreed that if performance of the conditions and agreements as stated in this brochure must be altered because of war, strike, weather, government restrictions or regulation, act of God, or any other like reason, the Loyola Summer Institute of Communication Arts have the right to make such alteration or cancellation of part or all of the program. And it is further agreed that the provisions for refunds and cancellation penalties shall be superceded by this paragraph if a participant's cancellation is caused or originated because of any of the factors or conditions enumerated in this paragraph, and only those funds not actually used or committed can be refunded to the cancelling participant—the amount of said refund in each individual case to be determined by the Loyola Summer Institute of Communication Arts.

It is further agreed that all of the terms and conditions set forth in this brochure shall be deemed to be a part of any contract between the Loyola Summer Institute of Communication Arts and the participant or the parents or guardians.

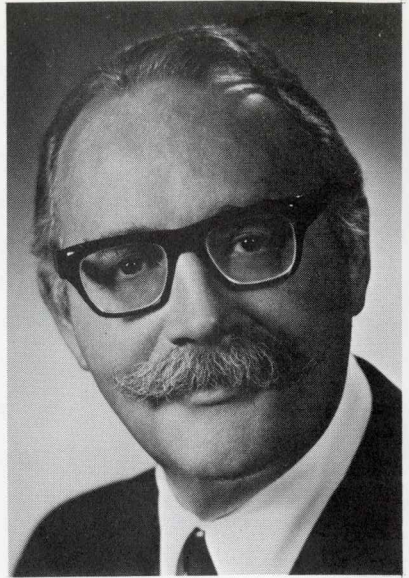
.....
Parent or Guardian Date Signed

.....
Student Date Signed

ACKNOWLEDGEMENT

The Summer Institute is grateful to Miss Patricia Paris and Mr. Bill Vallee for their work in preparing this brochure.

NOTES



This Summer Institute of Communication Arts in Europe has been made possible through the generosity and efforts of Myer F. Pollock of the Loyola Board of Trustees who has taken a particular interest in the Department of Communication Arts since its inception.

**TRAVELLING ARRANGEMENTS
FOR THE SUMMER INSTITUTE**

WERE MADE

BY

